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fact are a more serious matter, and these unfortunately are not rare. In many cases they are found in the translations of Latin passages, and presumably might have been avoided by consulting the original. One is rather taken aback to read on p. 2 "in the year 44 B. C. there were over one hundred palaces in Rome. Cicero, a *quarter of a century afterwards* thought he might call Rome a beautiful . . . city". But Friedländer says: "Cicero glaubt schon im Jahre 70", which is quite a different matter. One is incredulous as to the existence of hills nearly "a thousand paces high" (p. 23) between the Aventine and the southern foot of the Janiculum, and finds that Friedländer gives this as the measure of the width of the Tiber valley at that point. One who has never crossed the seas would get a misleading mental picture from a reference to "the highest peaks of Rome" (p. 114). To call the Tiber (p. 13) "the gentle *buyer* of all that is produced on earth" seems an extraordinary metaphor, but the Latin word which is mistranslated 'buyer' is *mercator*!

The second volume at first makes a much better impression, since one's attention is not arrested at frequent intervals by 'howlers'. Its English, however, leaves something to be desired, unless it be hypercritical to take exception to "the stoic Marcus Aurelius prevailed on himself to give splendid spectacles" (p. 3), "wild beasts *who* were especially trained for the work" (p. 72), the "cellars" of the Circus Maximus, to "lessen the gruesomeness" (probably a misprint), and the like. It certainly jars even American sensibilities to read of wall-paintings provided with "letterpress", of 'a little dog on a lead', and to hear that "the plastic arts were sometimes employed . . . on representations of living persons".

The disastrous effects of giving translations from the Latin through the medium of Friedländer's German, excellent as the latter is in most cases, has already been referred to. Like his colleague, Mr. Freese errs in this respect. On p. 91, in connection with Suetonius Calig. 57, he says: "In a mime played on the day of the murder of Caligula the crucifixion of the famous brigand Laureolus was acted, the flow of blood imitated, and scoffed at by bystanders". As it is punctuated this sentence seems absolutely without meaning, but waiving that point as possibly hypercritical, let us see just what Friedländer says. We find in his last clause the words, "von mehreren Spassmachern nachgeäfft". *Spas-macher* does not seem to me the exact equivalent of the actors of the *secundae partes*, but it certainly does not mean 'bystanders', and a glance either at a German dictionary s. v. 'nachäffen', or at Suetonius, would have been sufficient to save Mr. Freese from absolutely misrepresenting Friedländer and his Latin original. In a similar way the story of the

mime who impersonated Vespasian at the latter's funeral is garbled and spoiled (p. 95). An example of a mistranslation in which Latin is not involved is to be found on p. 291, "the inhabitants of Panormus, etc.", where the disregard of the word *solchen* yields this remarkable statement, "he was satisfied with two and (probably) three equestrian statues".

Unfortunately these are not a few instances yielded by a laborious search for errors, but selections from a large number of marginal notes made in the course of a rapid but somewhat careful reading. It does not seem too severe to say that the translation cannot be trusted, but must constantly be checked by reference to the German edition.

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From the November number of the Bulletin of the Metropolitan Museum of Art we reprint, in somewhat condensed form, the following article by Mr. Edward Robinson, Assistant Director of the Museum. The article in The Bulletin is illustrated by three cuts; the number may be obtained from the Museum for ten cents.

THE OLD MARKET WOMAN

The Museum has recently purchased . . . an extraordinary specimen of original Greek sculpture, which is now on exhibition in the Room of Recent Accessions. . . . This is a marble statue, somewhat less than life size, of an old peasant woman who is offering the products of her little farm for sale. Those who are familiar with only the nobler creations of Greek sculpture will find the subject itself a strange one for Greek art, but they will be still more impressed by the intense realism with which it is expressed. It is, in fact, an attempt at an absolutely true study of nature in her least beautiful forms, such as we associate more with the art of modern Italy than with that of classic Greece, and the result is a figure such as we might see—though in a more modern costume—moving about the marketplace of an Italian or Greek town to-day. With the body bent at that peculiar angle which comes more from constant toil in the fields than from age, we can feel the shambling motion with which she pushes her way among the crowd of market people, and though the greater part of both arms is missing their action is easily imagined. With the right extended she was holding out something, the merits or the cheapness of which she was proclaiming, and in the left hand she carried the fowls and the basket of fruits or vegetables which are still to be seen at her side. Though the head itself is preserved, and has never been broken from the body, it was found with the features sadly mutilated, not by accident, but by a willful act of vandalism, of which they clearly show the traces. To make the statue more presentable, the face has been restored here in plaster. But the realism of the action merely accentuates that of the modeling, especially in the upper half of the statue, where the characteristics of withered old age are reproduced with unsparing fidelity. The old and weary eyes, the sunken cheeks, the deep lines about the mouth, and the shriveled neck and breast,

all show a sculptor whose aim was to perpetuate an unlovely everyday type precisely as he saw it, with no thought of beauty nor desire for idealism. Yet he was a Greek, and his instinct for rhythmic lines and beautiful forms could not be wholly suppressed. It found its outlet in the lower half of the figure, where he was less occupied with the realism of his subject. The costume is the same that we find on the ideal statues of goddesses or women—a sleeveless chiton, or dress, clasped upon the shoulder, and over this a large himation or mantle. The folds of these two garments fall as gracefully as though they covered the form of a young girl, and it is curious to observe that the limbs which they cover do not correspond at all to the shrunken character of the upper part, but are full and well rounded, as are also the prettily sandaled feet. The only distinctive mark of the peasant in the costume is the kerchief upon her head, which she wears in precisely the manner that the peasant women of southern Europe wear them to-day. Encircling this kerchief is an ivy wreath, probably an indication that the occasion on which she is offering her wares for sale is some Bacchic festival. The statue was evidently intended simply as a piece of decorative sculpture, perhaps for the adornment of a garden, and was designed only for a front or side view, as the back is executed in a more or less summary manner, and is rather flat.

Although examples of this naturalistic tendency in Greek art are comparatively rare, they are by no means unknown, and constitute a well-defined class. They all originated in the same period, which, as might be expected, is that of the decline, when technical virtuosity took the place of greater ideals; and they are typical of one phase of the Hellenistic Age, which began with the death of Alexander the Great, B.C. 323, and continued until the Roman conquest of the various sites of Greek civilization. Within that age it is not possible to give them a precise date, though it may be said that they belong among the last efforts of the creative genius of the Greeks. In an article in the *Annual of the British School at Athens* (Vol. X, 1903-4, p. 103), Mr. A. B. Wace has listed and discussed the surviving examples of this class, and of the grotesques and caricatures which belong in the same category. His article appeared before the discovery of our statue, which has since been generally accepted as the most important of its class, partly because it is the best preserved, but more particularly because of the beauty of the workmanship, which in all its details has the traits of a Greek original rather than a Roman copy.

It rarely happens that the facts about the discovery of a Greek statue nowadays are known, except when it is made under governmental authority, but in the present case we are fortunate also in this respect, as the *Old Market Woman* was published soon after its discovery¹. It was found in September, 1907, in Rome, at the corner of the Via della Consolazione and the Via Montecaprino, and was brought to light by the destruction of some old buildings belonging to the Congregation of the Operai della Divina Pietà, where it was buried in the subsoil of the cellar. When it arrived at the Museum the lower part was still coated with an incrustation of lime, and in the removal of this small traces of color were revealed—a bright pink on the border of the himation, between

the knees, and a dark greenish on the sandal strap of the left foot. These are still recognizable, though the pink has lost its brilliancy. The marble itself, which is of a Greek variety, has a beautiful old-ivory tone, and the surface is remarkably fresh. Altogether the statue ranks as one of the most interesting and attractive of the recent additions to the Classical Department.

SUMMARY OF THE CLASSICAL JOURNAL, NOVEMBER, 1909.

Editorials: (1) *Partnership and Participation*. This states that the Journal reaches 1700 members of the Classical Association of the Middle West and South. The editor urges the formation of an auxiliary association in each state. (2) An obituary notice of Professor Bernard Camillus Bondurant.

The first paper, *Archaeology in 1908*, is by Professor George H. Chase, of Harvard University. Of the excavations made in Asia Minor, he mentions those at Miletus, Ephesus and Pergamum, where the work has been done mainly by the Germans and Austrians. At Miletus, in 1906 and 1907, "attention was directed mainly to the Hellenistic gymnasium, the Roman bath, the Ionic portico at the Lion's Harbor, the baths of Faustina, and the early Christian basilica near the shrine of Aesculapius". For Ephesus he announces that the results of Mr. Hogarth's work on the temple of Diana in 1906 were published by the British Museum during the year (cf. now also Mr. Hogarth's book, *Ionian and the East*, Oxford Press, 1909).—At Pergamum, the Germans have found near the great gymnasium the ruins of a temple which is probably to be identified as that of Aesculapius, Hermes and Heracles.—Among the islands of the Aegean, he mentions the work done in Crete, Rhodes and Delos. In Moklos, an islet off the northern coast of Crete, six chamber tombs of the early Minoan period were discovered in the necropolis of the ancient town, containing many interesting finds, recalling those in the graves of Mycenae. He also mentions the interesting discoveries at Knossos, Phaistos, Priniá, and the publication of the results of excavations at Gourniá, conducted by Mrs. Hawes (Miss Boyd). An interesting find at Phaistos by the Italians was a small disc of terra cotta, inscribed with pictographic characters, which were impressed with stamps, a primitive kind of printing (on these Cretan finds see *THE CLASSICAL WEEKLY* 2.242).—Of the excavations made on the mainland of Greece, he reviews work done at Corinth by the Americans, at Sparta by the British School, where perhaps the oldest temple in Greece has been discovered; at Athens, by the Greek Society; at Sunium by Dr. Stair; at Rhitsóna by Professor Burrows; at Chaeronea by Dr. Soteriades; at Zerélia in Phthiotis by Messrs. Wace and Droop. The author reviews at length the work done in Western Greece by Dr. Dörpfeld.—In Italy, the work at Rome, Pompeii, Populonia and Turin is reviewed. The excavations in and near the Forum have been devoted to the Basilica Aemilia and the Basilica of Maxentius. Commendatore Boni has devoted his attention to the Summa Sacra Via. Among the important finds of the year may be mentioned a new piece of the Servian Wall, traces of a prehistoric necropolis on the Quirinal, a marble statue of an Amazon on the site of the garden of Sallust, a sarcophagus near the gate of San Lorenzo. The most interesting news, perhaps, is the adoption at Rome of a plan for a system

¹ In the *Notizie degli Scavi*, 1897, p. 525, figs. 45, 46; and by L. Mariani, in the *Bullettino della Comm. Arch. Comunale di Roma*, 1907, p. 257, pl. vii. An account of it also appeared in the *Illustrated London News* for December 7 of the same year.